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A brochure has been prepared to give teachers of exceptional children some information about many instruments which can be used in the classroom. It is noted that exceptional children, in common with their normal classmates, have a love of beautiful music and intriguing sounds. Many of them have specific musical talents, and most of them have been found to enjoy music in some way listening, playing instruments, singing or dancing. Twenty-four instruments are discussed, among them tambourines, resonator bells, tone blocks, maracas, music boxes, ukelele, and autoharp. Suggestions are made on how to use each instrument with the visually, aurally, and orthopedically handicapped, the educable mentally retarded, and trainable mentally retarded. Songs or recordings especially appropriate for each instrument are included. The bibliography lists books, magazines, and recordings suitable for use in working with exceptional children. Use of the brochure should give music teachers and teachers of exceptional children new ideas and techniques for educational enrichment.

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A Hand Full of Music

Office of the Superintendent of Schools
Orange County

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A HAND FULL OF MUSIC

Prepared by the Division of Instruction
and
Division of Special Education

Bulletin Series, No. I-173

June 1962

Office of the County Superintendent of Schools
1104 West Eighth Street
Santa Ana, California

S T A T E M E N T

Although the term "exceptional" implies a degree of difference, <u>exceptional</u> children have many things in common with their more normal classmates. One of these is a love of beautiful and intriguing sounds.

Many exceptional children have specific musical talents--but most all have been found to enjoy music in some way--listening, playing instruments, singing, or dancing.

This brochure has been written to give teachers of exceptional children some information about many instruments which can be used in the classroom, some suggestions about how various types of children might use the instruments, as well as songs or recordings which are especially appropriate for each instrument.

It is hoped it will be used by music teachers and teachers of exceptional children in planning together to give these children rich, lasting, and meaningful experiences in music which will enrich their lives.

The publication of this brochure has been a cooperative project with many district personnel as well as County Office staff participating. In addition, children who served as models for the use of the instruments have added materially to the descriptive value. This cooperation by county and district personnel, parents, and children has resulted in a publication of "exceptional" merit.

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Superintendent
Orange County Schools

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Children

The children appearing in the photographs of this brochure acted as models for the purpose of illustrating the instruments which are discussed. None of the children are themselves handicapped and may not be classified under any of the areas of exceptionality herein discussed.

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HANDS AND FEET

From the day the child learns to pat-a-cake, he uses his hands and feet as a natural means to let out the inner feelings he has for rhythm. Since rhythm is basic to all children, the child freely begins clapping, stamping, running, and turning, sometimes using his whole body. If music is not available he may supply his own vocal accompaniment. With great satisfaction, off he goes around the room, down, the hall, across the yard, merrily keeping time with hands, feet, body and voice.

Year by year, as he grows he synchronizes his rhythm more accurately with the beat. Some days he is on beat more frequently than other days but regardless of his accuracy he is contented and satisfied with his response.

With guidance, the child discovers a wide variety of sounds and movements he may make with his hands such as, clapping loudly, tapping lightly, hands cupped for hollow sound, arms waving as branches in the wind, and so forth. With the feet he may march, tip-toe, run lightly, walk like a giant, or improvise in endless ways.

The feet may carry the child who becomes a turning satellite, a soaring jet, or a dancing doll. When a certain freedom is achieved the hands, arms, or entire body help make the satellite, the soaring jet and the dancing doll. This may be done with percussion accompaniment or a recording. When shoes are removed for rhythms, the child wiggles his toes and seems transported into the part or role he is portraying.

Hands and feet become a part of dramatic rhythms, creative dance, singing games, folk dance and social dancing.

Visually Handicapped

Beginning with simple bodily rhythms, the visually handicapped child gains success and assurance. Because some of these children are apt to be sedentary they need more opportunities for rhythm than many other children.

The blind need to develop success and assurance in the management of doing things with particular parts of their body and with their body as a total moving organism. They also need many opportunities for rhythms which will lead to better bodily coordination.

A strand of rope around an open area is especially desirable as a beginning space for the visually handicapped child to do rhythms.* At first he may merely walk in place or run in place. Then he finds assurance in the limits which the rope provides and he begins to move about. As he develops in coordination and self-assurance he develops more and more skill in being able to perform a variety of bodily rhythms - he creates dramatic rhythms, he takes part in singing games and takes his place in a folk dance. All this may be achieved with a percussion accompaniment, a song, or a recording.

Aurally Handicapped

The child with a hearing loss may respond with bodily rhythm using a variety of clues. He may use the visual clue to imitate swaying branches of a tree, or the lion stalking about in the zoo, or imitate other things he sees in his environment. Percussion instruments often help him determine beat through visual or auditory clues. The metronome is an excellent instrument which gives a visual clue and an auditory clue for a beat which is easily regulated from fast to slow. If given an opportunity children will respond to their own inner-clue of rhythm without any outside stimulation (some children's rhythm will be in a very fast tempo, others will follow a slow beat, at times the group will seem to synchronize). These children particularly should be given an opportunity for free bodily rhythms not structured around either visual or auditory clues.

* Muriel Dawley, Music Consultant Los Angeles County Superintendent of Schools Office, Workshop Demonstration, Santa Ana, California, October 1960.

HANDS AND FEET

Orthopedically Handicapped

Each physically handicapped child will probably be able to respond to rhythms with some part or parts of his body. His response may be with a hand and arm, a finger, or both feet, and so forth. For example the child may use his finger to tap on some object to imitate the recurring rhythm of a jump rope. By having an object on which to tap and to focus upon helps make the child's own jump-rope rhythm become alive and more real.

A further involvement in rhythms by physically handicapped children is watching other children who may come to their room to dance; to see films of dance and rhythms, to visit the school gymasium to see tumblers, to watch some of the sport activities of children involved at their own school. By watching others in such graceful rhythmical response, the physically handicapped child may identify with these activities and gain pleasure through the satifaction they may bring him.

The physically handicapped should be given every opportunity to develop skills in using their bodies which for some will result in mastering remarkable physical agility.

It should not be overlooked that music added to the physio-therapy treatment the child may need will enhance the rhythmic response of the child.

Mentally Retarded - Educable Mentally Retarded

Since the coordination development for many educable mentally retarded children is delayed, it is of greatest importance that they have many opportunities to use their bodies both in a structured fashion and in a free expressive way. The use of the hands and feet is one of the easiest and certainly one of the most accessible in doing rhythms or in dramatizing a song-story or a story. The bodily responses are sometimes confined to very simple structured responses or they are sometimes gross and free which eventually become more refined.

Mentally Retarded - Trainable Mentally Retarded

Many trainable mentally retarded children are extremely sedentary in their habits and need to be encouraged and given many opportunities for bodily rhythms. For those who are hyperactive, structured opportunities for release should be provided. Because rhythms for hands and feet can be so easily regulated they readily can be adapted to either a structured simple response, or an unstructured simple response depending upon the needs of each child in the group.

HANDS AND FEET

Simple

"Touch Your Head." More Singing Fun. p. 69

"Two Little Hands." Singing Fun. p. 59
(recording: BR - 1650 "Two Little Hands" from Singing Fun)

"My Hands." Singing Fund. p. 58
(recording: BR - 1650 "My Hands." from Singing Fun)

"Shake My Hand." Music In Our Town. MUSIC FOR LIVING. p. 63
(recording: JS - 314 "Shake My Hand" from Music In Our Town.)

Easy

Chiapanecas." Book Four. BIRCHARD MUSIC SERIES. p. 6

"Marching to Pretoria." Book Six. BIRCHARD MUSIC SERIES. p. 62

"Deep in the Heart of Texas." Music Across Our Country. TOGETHER WE SING. p.44

"The Mexican Woodpecker." Music Now and Long Ago MUSIC FOR LIVING. p. 116
(recording: JS - 326 "The Mexican Woodpecker" from Music Now and Long Ago.)

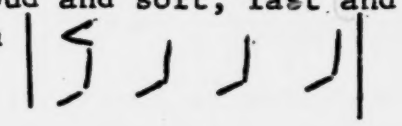
"Cuckoo." Music Near and Far. MUSIC FOR LIVING. p. 68

DRUMS

Since the days of primitive man, drums have had a universal appeal. Give a child a deep-toned drum and he is off in a new world of his own where he finds immediate joy and satisfaction - Thud - thud - thud - thud - Thud - thud - thud — —

With a drum under his arm and with plenty of space he marches as he beats. Invariably he sings or chants to his beat. He seems to feel the rhythm in his very bones. Sometimes he hugs the drum with his knees. He may sit on the floor or on a chair as he plays.

When possible, a deep-toned or a vibrant-toned drum is preferable (avoid the thin, rattly toned drum). If a drum stick is used, have a wide variety of sizes, colors, and various tips such as rubber tipped, cloth tipped, lamb's wool, etc.

Various effects may be achieved by playing with hands, or different types of drum sticks, or by playing in the center of the drumhead or near the rim, or by tapping or slapping the rim or the sides of the drum. Through exploring, the child learns a variety of ways of tapping, slapping or bushing the drum either with a drum stick or his hand. He soon learns to play loud and soft, fast and slow and even a snycopated beat. Eventually he may read from a rhythm pattern 

Visually Handicapped

When first learning to play the drum, the visually handicapped child will probably find more satisfaction by playing with his hands, trying out different ways of holding it, and exploring the various tempos and sound effects he may make. Later on he may enjoy selecting an appropriate drum stick for the sound effect he wishes to achieve. Eventually a chart of a drum pattern may be provided for him to read.

For the blind child, he may learn to play by ear or dictation.

Aurally Handicapped

There are many fine quality drums available having different tonal quality and sound intensity. Teachers of aurally handicapped children need to choose drums carefully in order to select those which most of their children will be able to hear as they play. The child with an auditory loss will find great satisfaction trying out different rhythm patterns on a drum. The drum is one instrument which can often penetrate the air with sound and is therefore a very satisfactory instrument to be used to accompany bodily rhythms.

Orthopedically Handicapped

A deep toned drum is essential for physically handicapped children. It may be used by the children themselves or by the teacher with the children responding. The drum may be important in a particular song; it may be an accompaniment to rhythms; it may be used to imitate various movement patterns within the child's life. Examples of the latter, might be a slapping brush stroke by the hand imitating the waves slapping the sand; the rolling rhythm of thunder; the quick or slow motion or movement of people and cars passing by, or the jump-rope slapping the black-top on the playground.

Such experiences with the drum for the physically handicapped may help them become more aware of rhythm and motion. The child may imitate these rhythm-motions with some part of his body. Some children may use fingers, others may sway their bodies, some may respond with their entire bodies.

The drum with its universal fascination to children and its versatility is an excellent instrument to motivate physically handicapped children to use their bodies.

Mentally Retarded - Educable Mentally Retarded

A deep-tone drum is particularly recommended for Educable Mentally Retarded children. A very simple rhythm pattern which calls for large muscle action seems suitable for these children. The child seems to find satisfaction as he hugs the drum and beats a steady rhythm with his hands.

The drum beat seems to permeate the entire room and beckons the children to respond immediately. Running, skipping, marching, swaying, hopping, are all bodily activities which help develop physical coordination.

Mentally Retarded - Trainable Mentally Retarded

The Trainable Mentally Retarded child will enjoy the physical action of beating on the drum and the deep tone of the drum. He may be able to play a sound effect for a poem or a story, or he may play for the sheer enjoyment of playing.

The teacher will find the drum extremely useful in motivating children to respond with bodily rhythms.

Drums

Simple

"Yankee Doodle." The Kindergarten Book. OUR SINGING WORLD. p. 89
(recording: Ginn K-B "Yankee Doodle" from The Kindergarten Book.)

"Drum Song." Music Round the Clock. TOGETHER WE SING. p. 61
(recording: TWS - 32 "Drum Song" from Music Round the Clock.)

"Who Will Come With Me." Music Through the Day. MUSIC FOR LIVING. p. 9
(recording: JS - 301 "Who Will Come With Me" from Music Through the Day.)

"The Big Bass Drum." Book 3. THIS IS MUSIC. p. 56

Easy

"Marching Along." Music Now and Long Ago. MUSIC FOR LIVING. p. 68
(recording: JS - 324 "Marching Along" from Music Now and Long Ago.)

"Hiking Song." Music Near and Far. MUSIC FOR LIVING. p. 128
(recording: FR - 1008 "Hiking Song" from Music Near and Far.)

"Tortillas." Music Around the World. MUSIC FOR LIVING. p. 165
(recording: JS - 358 "Tortillas" from Music Around the World.)

TAMBOURINE

With a shake and a jingle and a knock, knock, knock, a tambourine suggests gaiety. The child often feels like dancing--either actually or imaginatively. Bright ribbons tied to the tambourine add another dimension of gaiety.

The tambourine selected should fit the size of the child. It should be of fine quality -- not a toy. There is a great variety of tambourines -- a discriminating ear selects the best. It should have a good quality skin for the head. It should have jingles which are thin enough for a tinkling sound. There should be adequate space in the rim for a hand-hold. The more nearly the sound of a professional tambourine, the better.

With the help of the teacher the child learns a sense of discrimination in the use of the tambourine. The charm of this instrument is lost if it is used too frequently and indiscriminately. As the child learns the many interesting ways to play the tambourine, such as tapping it lightly, or shaking it in a circular fashion ending with a vigorous knock, he begins sensing the versativity of the instrument for the dramatic effects it will add to a particular song or dance.

Visually Handicapped

Almost any visually handicapped child will easily play the tambourine. The child may wave it about as he dances. The motions may be gross and may notivate these handicapped children to move about.

Aurally Handicapped

The tambourine will be of more benefit to the children whose hearing loss is not too great. Because the instrument is used to accent the beat some children will be able to hear the "thump-thump" sound while others will be able to "see" the beat. Gaily colored ribbons which dance from the shaking tambourine make the instrument all the more intriguing to the child.

TAMBOURINE

Orthopedically Handicapped

The tambourine is a most attractive and a adaptive instrument for the orthopedically handicapped child. It comes in almost any size -- from a small light weight to a fairly large professional size. It may be tapped or shaken to make the jingle ring, or it may be thumped. A tambourine may be played from almost any position. The player may lie on the floor with the tambourine directly in front of him. Or the tambourine may be played by a child in a wheel chair with it resting on his lap. A child with free use of his arms will soon enjoy the complete abandonment which comes with the shaking and the thumping of the tambourine as he accompanies a gay dance tune. The tinkling tambourine provides another physical outlet for the child who needs it.

Mentally Retarded - Educable Mentally Retarded

The tambourine is particularly useful for the Educable Mentally Retarded child because it may be played with gross muscular motion. The child may wave it in the air as he dances about the floor. He may learn to thump the accented beat to accompany a particular song or dance.

Mentally Retarded - Trainable Mentally Retarded

The teacher will find the tambourine useful to accompany a particular song or dance for her class. Children with large muscle coordination will enjoy playing the tambourine to accompany appropriate songs or rhythms.

Simple

"My Tambourine." Music Through the Day. MUSIC FOR LIVING. p. 18

"The Big Bass Drum." Book 3. THIS IS MUSIC. p. 56

Easy

"Ring Ching Ching." Book Two. MUSIC FOR YOUNG AMERICANS. p. 170
(recording: BM - 2 "Ring Ching Ching." from Book Two.)

"Cielito Linda." Music Around the World. MUSIC FOR LIVING. p. 61

"Maddalena." Music Near and Far. MUSIC FOR LIVING. p. 70
(recording: FR - 1008 "Maddalena" from Music Near and Far.)

"The Tambourine." Book Two. BIRCHARD MUSIC SERIES. p. 10

UKULELE

The ukulele, a four-stringed social-type instrument, is very easy to play. When a child first holds his ukulele close to his body, locates his first chord, and begins to strum, he is immediately surprised and delighted.

Some primary children can quickly learn to master a few simple chords which give a satisfying accompaniment to some of their songs. Intermediate grade children learn more chords and use this popular instrument for classroom singing, camping, picnics and home-sings.

The ukulele should have non-slip pegs and nylon strings. The quality of tone depends upon the quality of the instrument.

The ukulele lends itself very well to the motivation of learning chords and pitch names. Eventually the child learns to keep his instrument in tune.

Visually Handicapped

The visually handicapped and blind child can readily be shown how to hold the instrument, press the strings, and strum to accompany a simple song. At other times he may simply explore chords and practice his fingering. Depending upon the visual ability of the child, he may read the chords and fingering from a chart, or he may learn from the careful verbal instruction of the teacher. From time to time, the teacher may find it helpful to the children to play his ukulele for them or with them.

Aurally Handicapped

If amplication can be added to the ukulele and if the pitch of the four strings falls within the hearing range of the child some children with hearing impairment may find great satisfaction in this social-type instrument.

Orthopedically Handicapped

There are many possibilities for the adaptation of this instrument for orthopedically handicapped children. First of all a cord around the neck, similar to that used by a guitar player will help keep the instrument in place. Although the ukulele calls for the use of two hands, many adaptations may be worked out by teacher and child such as reversing the tuning of the strings for the child who has more use of his left hand or for the amputee with prostheses. When the child is able he may find great satisfaction in strumming one simple chord and from this he gains courage and facility to try more chords.

Mentally Retarded - Educable Mentally Retarded

The educable mentally retarded child will play a few chords on the ukulele when the fingering is easy. The child will enjoy strumming a chord he has learned just for the sound it makes, or he may strum one or two chords as the group sings. In this event the teacher may need to help him when the chord changes. It will be necessary for an adult to tune the instrument for him.

Mentally Retarded - Trainable Mentally Retarded

Some older trainable mentally retarded children may find satisfaction in strumming a chord with very easy fingering. These children will enjoy pretending they are playing a tune and may try to hum along with their "chords."

Teachers will find this instrument an easy way of providing a very simple accompaniment for a song as the group sings. As the teacher plays the ukulele for the children, the children are able to understand the words, see her facial expression, and enjoy the close friendly feeling of the group. It provides the children an excellent opportunity to imitate.

UKULELE

There are two ways of tuning the ukulele that are generally used with children:*

Key of G (traditional)

See: Book 4. THIS IS MUSIC, p. 156
Book 5. THIS IS MUSIC, pp. 208-209
Teacher's Book IV. MUSIC FOR LIVING, p. xv
Teacher's Book V. MUSIC FOR LIVING, p. xvii
Teacher's Book VI. MUSIC FOR LIVING, p. xvii

Songs written in the Key of G can be sung comfortably with traditional tuning. If the autoharp chords are marked for the song in Key of G, then the ukulele may be combined with the autoharp.

Simple (2 or 3 chords)

"My Boat" Book 4. THIS IS MUSIC. p. 157 (2 chords)

"Hawaiian Boat Song." Music Near and Far. MUSIC FOR LIVING. p. 111 (2 chords)

"Aloha Oe." Music In Our Country. MUSIC FOR LIVING. p. 152 (3 chords)

Key of C

See: Make Music With the Autoharp, p. 8
Book 5. THIS IS MUSIC, pp. 208-209
Book 5. MUSIC FOR YOUNG AMERICANS, pp. 90-92

Although this is not the traditional way of tuning the ukulele, it has advantages in that the fingering is easy in almost any key. Autoharp chord markings found in so many song books are idential with the ukulele when it is tuned to the Key of C. The two instruments may then be combined as the children sing.

*Suggestion from Clara Ellen Spelman, Newport Beach Elementary Schools.

UKULELE

Easy (2 chords)

"Hot Cross Buns." Book 3. THIS IS MUSIC, p. 120

"Row, Row, Row Your Boat." Music Through the Day. MUSIC FOR LIVING, p. 85

"Rig-A-Jig-Jig." Make Music With the Autoharp, p. 9

"Taddle Daddle." Book 5. MUSIC FOR YOUNG AMERICANS, p. 92
(recording: BM - 5 "Taddle Daddle" from Book 5.)

HARMONICA

In playing a harmonica a child finds contentment and great satisfaction. With this simple instrument he may "make music" all alone or find joy in playing with his friends.

He quickly learns to play the simple melody of the singable folk songs he knows. Soon he learns to add the low sustained notes which add harmony to the melody.

As he cups his hands to serve as a sounding box around his harmonica, and taps his toe to the tunes, he finds great pleasure in the soothing melodies tones.

A simple one-key harmonica in C, F or G is recommended.

Visually Handicapped

This little instrument is particularly suitable for the visually handicapped, even the blind, since it usually is played by ear. Simple verbal instructions and demonstration may be given by the teacher. The teacher contributes to the class by playing along with them. Occasionally the teacher may add a part with his harmonica to the melody the children are playing.

Aurally Handicapped

With some hard of hearing children the harmonica may be a very useful instrument. As the child holds the instrument to his mouth he feels the vibrations and he may hear its sweet sound. Another advantage is that the child must blow and pull with his breath, manipulate his lips and tongue in order to play the instrument. These skills may relate to other skills he is needing to master in his speech development.

Orthopedically Handicapped

Almost all orthopedically handicapped children will be able to play a harmonica. Adaptations may need to be made for individual children, such as careful selection of appropriate size of harmonica, and some means of supporting it. For the child who is learning to manipulate his tongue, lips, and to use his breath in speech the harmonica provides a delightful motivation.

HARMONICA

Mentally Retarded - Educable Mentally Retarded

The harmonica for educable mentally retarded children is a simple blowing instrument which they enjoy. These children will learn to play simple tunes by ear. The harmonica becomes an individual possession of the child.

It makes little difference how well the child plays the harmonica, he still finds great satisfaction with the sweet sounds he is able to make.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child enjoys having possessions of his own. A harmonica with its appealing physical qualities -- its shining surface, its small size, its smooth feel to the lips, and its sweet tone quality is an instrument these children readily respond to.

Easy

How to Play the Hohner Harmonica, (New Easy Method for Beginners), M. Hohner, Inc.

SONG FLUTES

The song flute has a very special appeal to children because it is a "blowing" instrument. This little plastic instrument is usually played by third, fourth, or even fifth grade children. It is advisable to label each instrument with the child's initials.

To be played it takes two hands to hold and to finger the instrument. In the very first lesson the child learns how to hold the instrument and learns proper tonguing. The attack on each note is somewhat as though he were trying to say the word "toot, toot, toot." As he plays each note he tunes his ear to hear. Very soon the child masters the fingering of a very simple tune and is really making music all on his own. He also finds pleasure playing with his friends.

With the song flute, eventually the child is learning to read music. With his new found skill and a tap of his toe, the song flute opens a new world of music to the child.

Visually Handicapped

The song flute is an excellent instrument for visually handicapped children. In general, they will have no trouble fingering the instrument. If large charts are provided the visually handicapped child is able to read the notes. Since the song flute has such an appeal to the child he is eager to play it.

For the blind child, he must eventually memorize the fingering, and the sound he is attempting to make. Of course, in way of introduction, he will need a great deal of exploratory time and verbal explanation about the instrument. He may learn to play the song flute by ear or by dictation. If he can hear some one play a simple tune on the song flute he has a much better understanding of what he is learning to do.

Aurally Handicapped

The teacher of aurally handicapped children will find this instrument very appealing to many such handicapped children. The sensory feeling of the instrument in his mouth, the vibrations through his fingers and the bony structure of his head may help make up for the deficiency of his ability to hear the instrument.

Orthopedically Handicapped

The extent of a child's physical handicap will determine whether or not he should attempt to use this instrument. For the child needing therapy in the manipulation of his fingers and hands, this little instrument is an excellent means of motivation. For the child who has use of his hands rather than his legs he will find this a very satisfying instrument to play.

Initially and periodically, if another group of children come and play their song flutes for orthopedically handicapped children it give them a renewed inspiration to play their own.

Mentally Retarded - Educable Mentally Retarded

The song flute requires many coordination skills which makes it a more difficult instrument for young children to play. Some older Educable Mentally Retarded children may be able to manage the fingering and blowing for very simple tunes in an easy register. The teacher of course will have to give very careful, explicit directions to the child.

Mentally Retarded - Trainable Mentally Retarded

The song flute may be an instrument the teacher plays from time to time for her group. Another instrument similar to the song flute, having a different tonal quality, is the recorder. The teacher may find this a more satisfying instrument to use with her group.

As the teacher plays or accompanies her children on various instruments, she is providing them with a wider variety of musical experiences.

SONG FLUTE

Simple

Simple directions and easy melodies for Song Flute. Book Three. THIS IS MUSIC. pp. 116-120

Simple directions and many easy melodies for Song Flute. Melody Method of Pre-Instruments.

Easy

More directions and easy melodies for Song Flute. Book 4. THIS IS MUSIC. pp. 151-155

A Five-Year-Old Explores the Little Pump Organ

PORTABLE PUMP ORGAN

The little Portable Reed Organ, a friendly homey-type instrument, is just right for children. It seems particularly suitable for accompanying their singing. Unconsciously the children imitate the sweet soothing tone of the Reed Organ as they sing. The children enjoy exploring the pedals and keys -- the highs and the lows. Even a five-year-old can pump with one foot as he plays a tune. Often he sings as he plays the organ. Invariably he matches his tone to the sustained reedy tone of the instrument.

This small organ is easy to carry from room to room. It takes up very little space. Place the organ and chair for the player on a small rug so that the organ will not "creep" away. The Estey Reed Organ is available in a portable size. A desirable feature of this organ is a knee-pedal and a small hand-lever which provide more volume.

It is, or course, essential for Christmas music.

Visually Handicapped

The visually handicapped child will find as much enjoyment for this instrument as any other child. In order to help locate the pitch names, or the key, or a "starting tone," place a small piece of tape on the framework of the organ directly below middle C. From this starting point the child may learn to find any given black or white key within close proximity of middle C and eventually know its pitch names such as F, G, etc.

Partially sighted children may be able to read music from large black notes, blind children may learn to play by ear, or by dictation, or time and facilities are available for private lessons they may be able to play by reading braille.*

*Music Education's Journal. November-December 1961. "Music Instruction for the Visually Handicapped." p. 98

PORTABLE PUMP ORGAN

Aurally Handicapped

Many children with hearing handicaps will be able to hear the tone of the portable pump organ. It has a wide range of pitch which makes it an additionally valuable instrument for children with losses in various registers. The little pump organ has a dynamic knee-pedal which when used increases the intensity of the tone of the organ.

The child with a hearing loss will enjoy exploring and playing this friendly little instrument. In most cases the child will be able to adjust his hearing aid to receive the sweet reedy tone of the organ.

Orthopedically Handicapped

The little portable pump organ provides many physical and emotional outlets for children. The child will be delighted with the sweet reedy tone he will take part in producing. Several children may work together to accomplish this, two children may pump the foot pedals (either with hands or with feet), two may play on the keyboard, another may manage the dynamic knee-pedal (probably by hand). *1

Generally children respond to the soothing sound of this little organ -- they find it calming and relaxing.

The organ is an excellent instrument to accompany the physical therapy of these children.*2

Mentally Retarded - Educable Mentally Retarded

The Sturdy Portable Pump Organ has several manipulative parts. For this reason the playing of the organ should be simplified so that several children work together to make it play. The Educable Mentally Retarded child will enjoy his specific contribution in playing simple tunes on the organ.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child will enjoy the sweet reedy tone the teacher plays. However, some children may help pump the organ while it is being played, while others sing, do rhythms, or just listen.

*1 Woodcrest Special Education Unit, Fullerton
*2 Carl Harvey School, Santa Ana

Simple

Simple directions and easy melodies for Piano or Organ. Book Three. THIS IS MUSIC. pp. 121-124

"The Frog and the Cricket." Kindergarten. BIRCHARD MUSIC SERIES. p. 98

"Let's Explore the Piano." Book 2. THIS IS MUSIC. pp. 66-71

"The Piano." Book Three. BIRCHARD MUSIC SERIES. pp. 44-45

Easy

"Leavin' Old Texas." Book Three. THIS IS MUSIC. p. 22
(recording: SUR 3 "Leavin' Old Texas" from Book Three)

"We Play and Sing." Book Four. THIS IS MUSIC. pp. 144-148

A portable piano, which can be easily moved into the room when it is needed, is just right for rhythms, for listening, and occasionally for an accompaniment. The percussiveness of the piano helps when a strong accent is needed. It is beautiful as a solo instrument. It should be used very sparingly for accompaniment to children's singing.

Children explore the keyboard; learn to give the starting tone for a song; even pick out a simple tune and make the accompaniment while others sing. Those who have taken private lessons may play for other children.

Visually Handicapped

For the partially sighted child, a piece of masking tape on the framework below middle-C will assist the child in finding the starting tone for the song. He may explore sound of the entire keyboard and learn to play simple tunes. If printed music with large notes is provided he learns to read music as he plays.

Some blind children find great joy in learning to play the piano. They may learn to play by ear or by dictation. Or if time and facilities are available they may learn to read music by braille. This takes individual instruction.

Aurally Handicapped

The piano has qualities which are beneficial to all children with hearing loss. The percussiveness of the instrument; the fact that it may be electronically amplified; and the vibrations of the sounding board; all make this instrument essential for children with auditory loss.

Some children will need to place their hands flat upon the back of the piano in order to feel the vibrations. Another avenue for the children to feel the vibrations of the piano is through their stocking-feet providing the piano and children are on a wooden floor.

The keyboard, the strings, the sound, the vibrations can individually, or all together, help the child understand pitch. This in turn may help him understand the use of pitch in his speech.

For the child with a more serious hearing loss a strong beat of the piano helps the child get a feeling for rhythm through his entire body. It is essential that the child use his entire body in many rhythmic experiences before he is expected to use a more highly refined rhythmic response in his speech.

PIANO

Orthopedically Handicapped

The piano provides orthopedically handicapped children with an instrument upon which they may explore, play easy tunes, and learn about discrimination of pitch. It is also an instrument which a teacher will use to accompany and motivate physical activity of children. When some handicapped children have trouble with their speaking and singing voices, a single melody line played by the teacher upon the piano may give the child a clear, isolated tune to follow.

The teacher from time to time may invite a professional pianist from the community to come and play for her children.

Mentally Retarded - Educable Mentally Retarded - Trainable Mentally Retarded

The piano is valuable as an accompaniment to children's dance and other bodily rhythms. It may also be used sparingly to accompany children's singing. The piano offers a teacher another avenue through which she may work with her children in developing listening skills. From time to time the children will enjoy exploring sound on the keyboard.

Simple

Simple directions and easy melodies for Piano or Organ. Book Three. THIS IS MUSIC. pp. 121-124

"The Frog and the Cricket." Kindergarten. BIRCHARD MUSIC SERIES. p. 98

"Let's Explore the Piano." Book Two. THIS IS MUSIC. pp. 66-71

"The Piano." Book Three. BIRCHARD MUSIC SERIES. pp. 44-45

Easy

"Leavin' Old Texas." Book Three. THIS IS MUSIC. p. 22
(recording: SUR 3 "Leavin' Old Texas" from Book Three)

"We Play and Sing." Book Four. THIS IS MUSIC. pp. 144-148

AUTOHARP

The Autoharp is a zither-type stringed instrument which has an immediate appeal to all -- from three-year-olds to adults. A firm push on the button -- a strong stroke on the strings and a complete chord of beautiful harmony is easily made either by child or teacher. The chords alone are soothing and relaxing. They also provide a rich accompaniment to a folk song or to group singing.

The Autoharp Is a

Friendly Instrument

A twelve-bar autoharp and a hard-felt mandolin pick are essential. On the autoharp each of the twelve bars has a button to press. Just above each button is a tab which tells the chord name (such as F, G, C, etc.) as well as its' corresponding number (such as Iv, V, I, etc.). In almost every song book the chords for the autoharp are found marked on the page for the songs. The buttons on the autoharp should be referred to by their proper names as the child is learning to play.

Tune the autoharp with the accurately-pitched song bells or piano. Drafts or direct sunlight cause the autoharp to change pitch quickly. Therefore place it on the music-table in a "protected" place in the room.

Autoharp practice cards, which are a facsimile of the face of the autoharp, are available at a nominal charge. These may be given to each child in the class to "play" upon in order to learn the chords and the stroke of a song which the whole class is learning together. Then any child will be able to play on the "real" autoharp when it comes his turn.

AUTOHARP

Visually Handicapped

Beginning with an easy one-chord song the visually handicapped child finds great satisfaction playing an accompaniment to the song he sings - from that he goes to a two-chord song and so on. He easily memorizes these chords and possibly one child may be responsible for the chords for 2 or 3 songs, another child responsible for 2 or 3 other songs, etc. For the partially sighted child, large charts of the chords or of the song may be necessary so the child may read for himself. As an incentive for the blind child to read-braille tabs* may be fastened to the base of each autoharp so the child may have his own source of information before him.

Aurally Handicapped

The autoharp probably will be heard by many hard of hearing children who are wearing hearing aids. Because of its wide range of pitch, it may be heard by more children than an instrument with a limited range of pitch. For the child who may not be able to hear it, he can gain a sensory satisfaction by placing his open hands on the back of the autoharp. This is accomplished by tapping the autoharp on its side while someone plays it with a firm stroke.**

Orthopedically Handicapped

The autoharp is easily adapted to the needs of some orthopedically handicapped children. The teacher or one child may press the chord-button. Another child may stroke the strings on one side of the bars while another child may stroke on the other side. The rest of the group may sing or respond rhythmically.

The simple physical activity of playing the autoharp as described above helps keep any frustration for the orthopedically handicapped child at a low level.

*Braille Labels: A set of Braille chord labels are available from Oscar Schmidt-International Inc., 87 Ferry Street, Jersey City 7, New Jersey.

**Muriel Dawley, Music Consultant, Los Angeles County Superintendent of Schools

Mentally Retarded - Educable Mentally Retarded

The autoharp is an excellent instrument for the teacher to play as an accompaniment in the classroom for children's singing or rhythms. Very soon the children will be taking turns strumming the strings as the teacher presses the chord buttons. Eventually the children will be able to press the proper chord buttons for simple songs. They may need help from the teacher when it is time to change the chord.

Many children will find satisfaction in pressing various buttons and listening to the sweet melodic sounds as they strum.

Mentally Retarded - Trainable Mentally Retarded

The autoharp, like the ukulele, is an instrument which the teacher may play with her group. In so doing, the children are given an opportunity to be close to the teacher and will be able to imitate more accurately the words and melody of the song, and they will also attend to the activity for a longer period.

The children will enjoy having an opportunity from time to time to "Play" the autoharp.

Simple (1 or 2 chords)

"The Pawpaw Patch." Music Through the Day. MUSIC FOR LIVING. p. 14
(recording: Fr - 980 "The Pawpaw Patch" from Music Through the Day).

"The Autoharp." Book One. BIRCHARD MUSIC SERIES. pp. 128-130

Easy (3 chords)

"Old Folks at Home." Make Music With the Autoharp. p. 20

"Flag Song." Sing a Song of Holidays and Seasons: Home Neighborhood and Community. p. 40
(recording: BR - 1646 "Flag Song" from Songs of Home, Neighborhood and Community.)

Easy (4 chords)

"Sing Your Way Home." Book Six. MUSIC FOR YOUNG AMERICANS. p. 107

"The Happy Wanderer." Book Three. THIS IS MUSIC. p. 94

"America." Make Music With the Autoharp. p. 27

"America." Music 'Round the Clock. TOGETHER WE SING. p. 66

SAND BLOCKS

The swish of the sand block seems to belong to the sounds of wind, waves, and falling leaves. They also help a "locomotive" get underway, or help water swish from the fireman's hose. The sand block provides many sound effects and also helps provide a strong accented beat. The child delights not only with the swish but the strong arm motion he must make to achieve the sound.

It is important to see that the sand paper covering the sand block is of very fine texture. In this way, the sound is more of a swish and less gritting in quality.

To make a durable and long-swish sand block use: a 9" x 4½" piece of three-ply veneer plywood with ends rounded; fine grain sandpaper glued securely on the face, and lapped up over the ends onto the top, and with a long handle of pine-wood glued to the top-side of the sand block for a sturdy hand hold.

Visually Handicapped

The sand blocks offer the visually handicapped child who is often sedentary in his activities an opportunity to respond rhythmically in a very simple manner. At first his response may be restrained, eventually he may play the sand blocks with more freedom using a strong arm motion. This in turn leads to confidence in playing a wide variety of instruments.

The blind child eagerly takes to this instrument when he has had a chance to feel, explore, and hear the instrument played. This is an excellent opportunity for the child to learn something about the materials of which the sand block is made.

Aurally Handicapped

The child with an auditory handicap may or may not hear the swishing sound of the sand block but this does not mean he can not use it purposefully. Instead, he can find great delight in following a visual rhythmic cue from the teacher, from some other child, or from the metronome. If the child can hear amplified sound, he may play the sand blocks as an accompaniement to a recording or an amplified instrument which he is able to hear. Here again, this child may not hear the swishing sound of his sand blocks, however he is making a rhythmic response with this little instrument, and he will feel the vibrations made as the blocks pass one over the other.

Orthopedically Handicapped

The sand blocks may be easily adapted for orthopedically handicapped children and they offer the child who needs to use both hands and arms a challenging purpose to do so. For the child who has the use of only one hand and arm, he may brush one block against a surface. Sand blocks may be made very small or very large so they may be more easily handled by a particular child.

Certainly the teacher is always aware of the affect of sound upon any of the children and will watch the reaction of her children to the sound of the sand block the same as she observes their reaction to any other instrument.

Mentally Retarded - Educable Mentally Retarded

Sand Blocks are excellent to use in particular songs where a certain sound or rhythmic effect is needed. The educable mentally retarded child with guidance will be able to play sand blocks at appropriate times.

Mentally Retarded - Trainable Mentally Retarded

These children will enjoy handling and manipulating the sand blocks to an appropriate recording. The wisdom of the teacher will determine how frequently and how long the sand blocks should be used. One or two older children may be able to play sand blocks for a particular song as the rest of their class sings.

Simple

"Busy Workers." Music 'Round the Clock. TOGETHER WE SING. p. 17

"Train Is A-Coming." Music In Our Town. MUSIC FOR LIVING. p. 105
(recording: JS - 317 "Train Is A-Coming" from Music in Our Town.)

"Waddle-dee-dee." Music Now and Long Ago. MUSIC FOR LIVING. p. 10
(recording: FR - 994 "Waddle-dee-dee" from Music Now and Long Ago.)

"Carpenters." Music Round the Town. TOGETHER WE SING. p. 36
(recording: TWS - 35 "Carpenters" from Music Round the Town.)

Easy

"Down the Ohio." Music Near and Far. MUSIC FOR LIVING. p. 36
(recording: JS - 332 "Down the Ohio" from Music Near and Far.)

"Down at the Station." Book Three. BIRCHARD MUSIC SERIES. p. 109

RHYTHM STICKS

There is something about a stick that belongs to a child. Whenever he sees one his first reaction is to pick it up and tap on another stick, or a table, or his shoe. With a stick in each hand the child clickety-clicks in time to the song, or dance, or as he marches around the room. Since the sticks are merely an extension of his hands the child finds this as another way of responding to rhythm.

The sticks may be of various sizes and colors. Some rhythm sticks are made of dowel varying in length and thickness. When they are painted bright colors they have even more appeal to children. Some rhythm sticks which are hollowed and grooved give a different quality of tone.

As he explores, he finds variations in sounds depending upon where and how he strikes his sticks. With the help of the teacher, gradually the child becomes more discriminating, both in sounds and rhythm patterns.

Visually Handicapped

Visually handicapped children easily learn to tap two sticks together. By exploring, they will find different sound effects they may make, especially if they remember to hold the sticks lightly.

Two wooden sticks may help focus on a new world of sound for the blind child. He may recall similar touch and sounds of wood he has felt and heard such as two twigs from a tree, two pieces from an old apple box, two rungs from a chair, or two wooden spoons from a kitchen drawer.

As a modification for the blind child it is recommended that one stick be held in a steady position as he taps it lightly with the other stick.

Aurally Handicapped

Children should be given many opportunities to use rhythm sticks because of their outstanding appeal. The child with an auditory handicap may have difficulty hearing the clicking sound but he delights in the feel of the sticks, their colors, and the tapping motions he may make with the stick or sticks.

The child may be given visual clues to use his sticks to follow a song, a dance, or a creative rhythm.

RHYTHM STICKS

Orthopedically Handicapped

A simple physical movement is all that is necessary to tap a stick either on a hard surface or a soft pad. Almost all orthopedically handicapped children will be able to accomplish this. The stick is a challenging motivator to the child with a physical handicap.

Many orthopedically handicapped children will be able to use the rhythm sticks with remarkable skill such as following a definite rhythm pattern in a song.

Mentally Retarded - Educable Mentally Retarded

The educable mentally retarded child will be able to use rhythm sticks in particular songs, for certain rhythms, for sound effects with a story, and so forth. He will enjoy the manipulative experience and sound effect he is able to produce with the rhythm sticks.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child will enjoy tapping the sticks together as they listen to a particular song or recording. He will respond to the colors of the rhythm sticks.

Simple

"The Cuckoo Clock" Singing Fun. p. 62

"Bumbershoot." Kindergarten Book. MUSIC FOR YOUNG AMERICANS. p. 37
(recording: BM-K "Bumbershoot" from Kindergarten Book.)

"Mr. Raccoon." Music Now and Long Ago. MUSIC FOR LIVING p. 110

"Drum Song." Music Round the Clock. TOGETHER WE SING. p. 61

Easy

"Hickory Dickory Dock." Book Two. THIS IS MUSIC. p. 67

"My Boat." Book Three. THIS IS MUSIC. p. 112
(recording: SUR 3 "My Boat" from Book Three.)

"Sambalele." Book Two. THIS IS MUSIC. pp.20-21

"The Cuckoo Clock." Book Three. BIRCHARD MUSIC SERIES. p. 23

TONE BLOCK

The mellow hollow quality of the tone block usually stirs the vibrant feeling for rhythm both in adults and children. The child seems impelled to respond rhythmically to the resonate appealing tone of the block. He feels this response in his very bones if given freedom and encouragement -- to walk, to skip, to swing arms, to sway the body like waving branches, to chop trees, or to accompany a song.

The tone block is made from one piece of wood with a smooth tapered handle at one end and a circular hollowed part at the other.

Sometimes the teacher plays the tone-block to help accent the beat for the childrens' bodily rhythms. At other times the child plays the tone block at appropriate times in the song. Sometimes he plays it just for the joy of the hollow sounds and for making up his own rhythms. By turning the instrument the child discovers various effects he may make.

The two most commonly used tone blocks are either a smooth surfaced 6" block, or a corrugated surfaced 8" block. They may be tapped with a small wooden tapper or a rhythm stick.

Visually Handicapped

Visually handicapped children can learn to use the tone block and "tapper" without any difficulty. The tone block is held in a steady position, as the child plays his beat he holds the "tapper" fairly close to the tone block so that he finds it easier to continue the beat he wants to make.

Some of the following things might be said about the tone block by the teacher to the blind child; it has a good handle for holding, it has a good sound because it is make of wood, the two slits and the hollowed end help let the sound out. The teacher may give the child some further verbal suggestions which will help him play the instrument, such as "Keep your tapper or stick close to the tone block," "try to tap the stick against the hollowed part of the tone block," "listen for the different sound effects you are able to make when you tap the tone block," "listen to the music and let your ears tell you when to play."

TONE BLOCK

Aurally Handicapped

The child with a hearing loss may or may not hear the sound of the tone block, however he still will find enjoyment in playing it by following visual rhythmic cues. Since the pitch of the tone block falls above middle C this easily permits children with hearing ability in this register to hear it.

For the child who cannot hear the tone block as he plays it, but can hear amplified music, will find great satisfaction in making a rhythm response on the tone block to the music he is hearing.

Orthopedically Handicapped

This instrument is easily adapted for most orthopedically handicapped children to play. The attractive characteristics of this instrument offer motivation to the orthopedically handicapped child to use any means he is able to play it.

Mentally Retarded - Eucable Mentally Retarded

The tone block may be used in a wide variety of activities in the classroom, such as accompaniment to a song, an accompaniment to rhythms, as a sound effect for a story, in the development of auditory discrimination, in counting, and so forth. The Educable Mentally Retarded child will find this an easy instrument to play.

Mentally Retarded - Trainable Mentally Retarded

The hollow-mellow quality of the tone block makes this a desirable instrument to use in a variety of ways in imitating or merely exploring sound. This is a most valuable instrument for the teacher to use accompanying various activities of the children.

Simple

"Rig-a-Jig-Jig and Away We Go." Music Round the Clock. TOGETHER WE SING. p. 48
(recording: TWS - 31 "Rig-a-Jig-Jig and Away We go" from Music Round the Clock.)

"Carpenters." Music Round the Town. TOGETHER WE SING. p. 36
(recording: TWS - 35 "Carpenters" from Music Round the Town.)

"Our Helpers." Sing a Song of Holidays and Seasons. p. 15
(recording: BR - 1646 "Our Helpers" from Songs of Neighborhood and Community.)

Easy

"Jumping Rope." Music In Our Town. MUSIC FOR LIVING. p. 12
(recording: JS - 312 "Jumping Rope" from Music In Our Town.)

"Pop! Goes the Weasel." Music Now and Long Ago. MUSIC FOR LIVING. p. 122
(recording: FR - 1000 "Pop! Goes the Weasel" from Music Now and Long Ago.)

"Tick Tock." Music Round the Clock. TOGETHER WE SING. p. 7

"The Woodpecker." Music for Early Childhood. MUSIC FOR LIVING. p. 6
(recording: MJV - 141 "The Woodpecker" from Music for Early Childhood.)

"My Home's in Montana." Book Two. MUSIC FOR YOUNG AMERICANS. p. 50

Aurally Handicapped

The wood block with its hollow tone has little pitch variation. It will be heard by children having less than a 45 db hearing loss. Some children with more loss than this will still hear it for when it is struck with a firm stroke it makes a loud intense sound.

Orthopedically Handicapped

Some children will be able to use the wood block successfully by holding the block in one hand and using the other hand to tap it lightly with the stick.

For a child with a serious hand-arm handicap the teacher will need to provide an arrangement for the child which will assure him of success in tapping. For example, propping or placing the child in a suitable position and then suspending or laying the wood block in an easily accessible location, so that all the child needs to do is tap the block with his stick.

Whatever the child may be able to do with this instrument, either holding the block for another child, or tapping it, serves as an excellent motivation for him to use his hands and arms.

Mentally Retarded - Educable Mentally Retarded

The wood block is a very satisfactory instrument to be used to enhance certain songs, to use as a sound effect at appropriate times, to use occasionally for the beat of a rhythm. The teacher of educable mentally retarded children will select simple-obvious times for the children to play the wood blocks.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child will enjoy playing the wood block occasionally as he marches about the room or playing a simple sound effect for a story. He will also find pleasure in tapping the wood block for the sheer joy of the sound it makes. The teacher will find many occasions when she will add a wood block accompaniment which requires a more complicated rhythm pattern than the child is able to manage.

WOOD BLOCKS

Many centuries ago the Chinese discovered the mellow, hollow tone of a wooden stick striking a hollow wood block.

The wood block is especially appealing to children because it is closely related to their world of blocks and sticks. It also has an appeal because of its sound. Just as naturally as a child taps two sticks together he taps a stick against a hollow block.

The rectangular hollow wood block is made of hard wood so constructed with slits or openings on the side to give a resonant sound when it is tapped. A sturdy leather thong makes a good handle for holding the wood block in a suspended position. It may also be suspended from furniture or a brace or some other device to simplify the ease in tapping. The child should be encouraged to let the stick "bounce" as he taps the wood block lightly.

Visually Handicapped

Visually handicapped children will find this a satisfying instrument to play if they have been given time to explore the instrument and given instruction to play it. The child will become aware of which sides of the wood block are more resonant and which sides have the slits. He will find as he holds the wood block by its handle away from his body that it has more resonance than if he rests it lightly on his knee. He soon learns to hold the block steady as he taps it with the stick.

The blind child may need more time to explore the instrument and considerable discussion about the size, shape, texture and what makes the hollow sound. He also may need specific instruction how to play it. Some blind children may find it easier to stabilize the wood block on their knee as they play it. Eventually they may be able to suspend the wood block away from their body, holding the tapper close by so there is less problem tapping the wood block in its most resonant place.

Simple

"Rig-a-Jig-Jig and Away We Go." Music Round the Clock. TOGETHER WE SING. p. 48
(recording: TWS - 31 "Rig-a-Jig-Jig and Away We Go" from Music Round the Clock.)

"Our Helpers." Sing a Song of Holidays and Seasons. p. 15
(recording: BR - 1646 "Our Helpers" from Songs of Neighborhood and Community.)

"Tick Tock" Music Round the Clock. TOGETHER WE SING. p. 7

Easy

"Jumping Rope." Music in Our Town. MUSIC FOR LIVING. p.12
(recording: JS - 312 "Jumping Rope" from Music in Our Town.)

"The Woodpecker." Music for Early Childhood. MUSIC FOR LIVING. p. 6
(recording: MJV - 141 "The Woodpecker" from Music for Early Childhood.)

"The Mill Wheel." Music Across Our Country. TOGETHER WE SING. p. 117

CLAVES

The claves with their hollow clicking sound played in a definite rhythm pattern are immediately associated with the music of Latin-America, Mexico, and Southern California. They are made of hard wood such as pomegranate cut when the sap is down. This enhances the sharp clicking sound. Claves are usually cut in about 6" to 8" lengths. When polished, the grain of the wood adds to the beauty of the instrument. Usually one of the pair is not quite as large around as the other. This is the "tapper" which is held in the right hand.

When playing the claves the child cups his left hand to form a sounding box. The larger clave is laid across his partially cupped hand and lightly tapped with the other clave. The resonant quality of the claves may be lost if they are clutched too tightly in either hand. The child sometimes finds one surface of the clave a bit more resonant than the other.

In Latin-America there is a definite precise rhythm pattern for the claves. However young children are content to make up and play their own rhythm patterns. They find the size of the claves easy to hold. They enjoy the staccato sound. When the child is about twelve years old, he is more nearly able to play the authentic clave rhythm pattern which is added to the basic rhythm of the Latin-American or Mexican song.

Visually Handicapped

Visually handicapped children can learn to play the claves with comparative ease. Since there is a certain amount of skill in holding the instrument the child will need careful instruction in order to achieve the most satisfying tones.

Partially sighted children may read the authentic clave rhythm pattern from a large chart with notes of suitable size or they may improvise their own rhythm patterns.

Blind children may learn the authentic clave rhythm pattern by ear or create their own rhythm patterns. If the child could be given an opportunity to hear the clave played by the teacher, the music teacher, a parent or a recording then he would have a feeling for the instrument.

CLAVES

Aurally Handicapped

The sound of the claves probably will be perceived by children having no more than a 45 db loss. Some children with more loss may actually be able to hear it for if it is struck with a firm stroke it makes quite a loud intense sound. Since the pitch of the clave does not vary, the advantage of the instrument for some children will be to help them develop a feeling for rhythm patterns. As they play or as they watch another child play the clave they may be able not to hear the rhythm pattern but will be able to see the rhythm being tapped.

The child with a profound hearing impairment may not hear the claves, but he may see and imitate a definite rhythm pattern as he plays the claves himself. Or he may give various rhythmic responses as he sees another child play the claves.

Orthopedically Handicapped

The claves of course require the use of both hands - one to hold the claves the other to tap. Each piece of the clave is comparatively light weight and small in size. Some children will be able to manage cupping one piece of the clave in one hand using the tapper in the other hand. For the child who has difficulty in cupping and grasping with his hands the teacher may need to secure the clave to his hand or hands in the proper position. Thus the child's physical task has been simplified so that the child's frustrations are cut down.

The orthopedically handicapped child will not only enjoy the musical activity with this instrument but will also feel satisfied with his physical achievement.

Mentally Retarded - Educable Mentally Retarded

The claves will have special appeal to educable mentally retarded children. For the very young child with tiny hands, the claves may be held in each hand and tapped as rhythm sticks. The older child will be able to balance the claves in one hand and tap it in the traditional fashion. Since the claves are an authentic Latin-American instrument they add color to many songs from that culture.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child may play the claves as if they were rhythm sticks and would be used occasionally with very simple musical activities.

Simple

"In Bahia Town." Music Through the Year. TOGETHER WE SING. p. 118

Easy

"San Sereni." (Spanish Game Song) Music Across Our Country. TOGETHER WE SING. p. 39
(recording: TWS - 45 "San Sereni" from Music Across Our Country.)

"Cielito Lindo." Music Around the World. MUSIC FOR LIVING. p. 61

"Olvera Street Serenade." Music Now and Long Ago. MUSIC FOR LIVING. p. 58
(recording: JS - 323 "Olvera Street Serenade" from Music Now and Long Ago.)

"Tanga Leo." Book Two. THIS IS MUSIC. p. 131
(recording: SUR - 2 "Tanga Leo" from Book Two.)

MARACAS

The maracas with their steady swishing sound are a joy to many children and adults.

Maracas are adaptive to various moods. They may be a soft swish as a gentle rain, or they may be as lively as the swish of dancing leaves in the wind.

The maracas should be about as large as an adult hand, with a handle tapered and well attached, with the right amount of small hard seeds or beads which have been added for a soft-swishing sound. The shiny, smooth, decorative finish adds to the appeal of the instrument.

For the very young child one maraca is often sufficient. It helps him focus his attention on the effect he is attempting to create. The older child finds a pair of maracas highly satisfying for the rhythm patterns that go with the music.

Maracas belong to gay fiesta-type music. When they are played the listener may imagine he hears soft swishing skirts, clicking castanets, fast tapping feet of happy dancers.

Visually Handicapped

Visually handicapped children respond readily to the maracas. The simplicity of the instrument, with its smooth feel and its swishing sound movement make the maraca especially appropriate for the group of children.

The blind child finds the maracas extremely easy to play with practically no help from the teacher. However the teacher will help the child enjoy the instrument all the more if time is spent in talking about the maracas look like, where and when maracas are often played. The child soon becomes aware of the various rhythm patterns he can work out; fast, slow, double time, syncopated, or a steady beat. He becomes aware of the quality of tone he can make such as loud, soft, sharp, swish.

MARACAS

Aurally Handicapped

The maracas have many sensory appeals to the child. The shiny finish, the colorful picture painted on the surface, and their shape have an instant visual appeal. Maracas have a good smooth feel, with a handle easy to hold. As the child shakes the maracas he feels the vibration of the seeds or beads on the inside.

Whether or not a child is able to hear the maracas depends upon the individual case. Even though the child may not be able to hear it at all, there are still many appealing features of the instrument which the teacher capitalizes upon.

For the profoundly deaf child, visual clues may be provided so that he may give a rhythmic response. This is one more motivating way to help the child develop a sense of rhythm which is so basically essential in his speech development.

Orthopedically Handicapped

The maracas have many motivating features which the orthopedically handicapped child will respond to. They are light weight, they may be secured to the hand, and the child may play only one.

Mentally Retarded - Educable Mentally Retarded

The maracas will be especially appealing to educable mentally retarded children. The maracas are so easily held and played they seem to have an immediate appeal to children. The gay Latin-American music to which the maracas belong adds to the pleasure.

Mentally Retarded - Trainable Mentally Retarded

The professional-made maracas has a sound quality which would not be too stimulating for most Trainable Mentally Retarded children. These children will find the maracas easy to shake and some may learn to play simple rhythm accompaniment.

Simple

"In Bahia Town." Music Through the Year. TOGETHER WE SING. p. 118

Easy

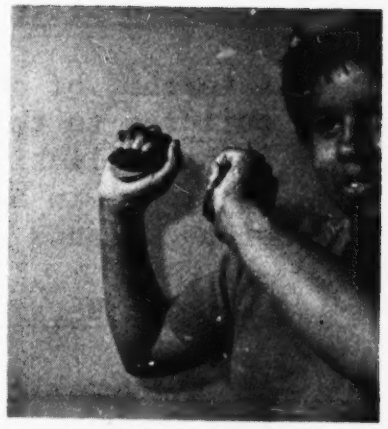
"San Sereni." (Spanish Game Song) Music Across Our Country. TOGETHER WE SING. p. 39
(recording: TWS - 45 "San Sereni" from Music Across Our Country.)

"Cielito Lindo." Music Around the World. MUSIC FOR LIVING. p. 61

"Olvera Street Serenade." Music Now and Long Ago. MUSIC FOR LIVING. p. 58
(recording: JS - 323 "Olvera Street Serenade" from Music Now and Long Ago.)

"Tanga Leo." Book Two. THIS IS MUSIC. p. 131
(recording: SUR - 2 "Tanga Leo" from Book Two.)

CASTAS



The clicking castas have a gaiety and sparkle similar to the castanets, which are most appropriately used with Latin-American music. The castas, which cup well within the fingers and the palm of the hand, are smooth, round and gaily colored. The castas made in two parts are fastened together with elastic. The "button" on the inside of the casta strikes the wood rendering a sharp staccato sound. One pair of castas held in one hand is satisfying to the young child. As he grows older he is able to manage two pair of castas quite easily.

As the Castas are played, usually the child moves his arms and even his whole body in time to the music or the chant.

Visually Handicapped

Visually handicapped children will have no problem cupping their hands around the castas and clicking off the rhythmic beat. They may play an obvious rhythm pattern that goes with the song or a dance, or they may improvise their own pattern.

In addition to the physical characteristics there are many other things the blind child might like to know about the casta. Castas which are very easily played are simple copies of an instrument called castanets. The castanets which come from Spain are a more difficult instrument to play correctly. Traditionally they are used by Spanish dancers who click a gay accompaniment to their fast swirling dance. Castanets are also used in an orchestra playing Spanish music.

Castas may be used by children as an accompaniment to a song, dance, or a recording.

Aurally Handicapped

Because of the sharp staccato clicking sound of the castas they may be heard by more children.

The teacher will be able to best judge which of her children will be able to use this instrument, for some will have no trouble hearing its sound, whereas others may have a more severe hearing loss or a particular range of loss which prevents them from hearing its sound.

Orthopedically Handicapped

A teacher of orthopedically handicapped children will be able to best judge the reaction of her children to this sharp staccato instrument. Some children may have a low tolerance level for such a sharp clicking sound. In this event the instrument should not be used. Other children who find enjoyment in hearing the sound of the instrument and who are able to use a grasping motion of one or both hands will find it a comparatively easy instrument to play.

Mentally Retarded - Educable Mentally Retarded

Older educable mentally retarded children may use the castas to accompany a folk dance or an easy song in some instances. Some children may have learned to play the castas at home and teachers will find these children may play with great skill.

Mentally Retarded - Trainable Mentally Retarded

The teacher may find the castas useful as she plays an accompaniment to a gay folk-dance or Latin-American song. The teacher will be able to judge the effect of the sharp-clicking sound of this instrument on particular children. She will therefore know what arrangements she needs to provide for these children if the rest of her group responds to the instrument.

Simple

"Little Ducks." (quack) Music In Our Town. MUSIC FOR LIVING. p. 118

Easy

"La Raspa." Voices of the World. TOGETHER WE SING. p. 165

"I Ting-a-Ling." (click) Music In Our Town. MUSIC FOR LIVING. p. 50

"Olvera Street Serenade." Music Now and Long Ago. MUSIC FOR LIVING. p. 58
(recording: JS - 323 "Olvera Street Serenade" from Music Now and Long Ago.)

"The Mexican Woodpecker." Music Now and Long Ago. MUSIC FOR LIVING. p. 116
(recording: JS - 326 "The Mexican Woodpecker" from Music Now and Long Ago.)

FINGER CYMBALS

The musical "ring of the finger cymbals has a pleasing, happy sound. When used only occasionally through the song, they give a feeling of joy, of dancing feet, of whirling skirts.

The child holds each finger cymbal by its little handle and strikes the edge of one cymbal against the edge of the other. Sometimes he brushes one cymbal against the other imitating the technique of the professional cymbalist.

Children readily choose this little instrument as their favorite because of its tiny size and its clear tinkling tone.

FINGER CYMBALS

Visually Handicapped

The visually handicapped and the blind child will quickly sense the appropriateness of when to play the little finger cymbals as an enrichment to the music or just in the joy of exploring sound. Because the finger cymbal is tiny and easily held by a child's small fingers it becomes a favorite instrument.

Aurally Handicapped

Since this little instrument has a high pitch children having hearing loss in the high register will be unable to hear it. Those who can hear it will find great delight playing it close to their hearing-aid, tapping out a merry-ring just for the joy of sound or to enrich a song or rhythm on an accented beat.

Orthopedically Handicapped

The tiny size of the finger cymbals will appeal to some orthopedically handicapped children for they may see them as something they can easily manipulate. The clear tinkling tone can be made easily by touching the edges of the finger cymbals one against the other. For some children, one cymbal may need to be suspended from a nearby frame, or they may need to play their cymbal against one held by someone else.

Mentally Retarded - Educable Mentally Retarded

There are many songs where the finger cymbals become a very important little instrument. The Educable Mentally Retarded child with help will learn to accompany particular songs. He will also learn how to gently tap the finger cymbals together to obtain a true ringing tone as he plays a simple rhythmic beat.

Mentally Retarded - Trainable Mentally Retarded

The teacher will find the finger cymbals add a tinkling effect to particular song. She may play them to add to a song or a rhythm, or as a sound effect. There may be times when the response is so simple the child may play the finger cymbals.

FINGER CYMBALS

Simple

"The Cymbals." Music Through the Day. MUSIC FOR LIVING. p. 18

"Bye 'm Bye." Music In Our Town. MUSIC FOR LIVING. p. 29
(recording: JS - 312 "Bye 'm Bye" from Music In Our Town.)

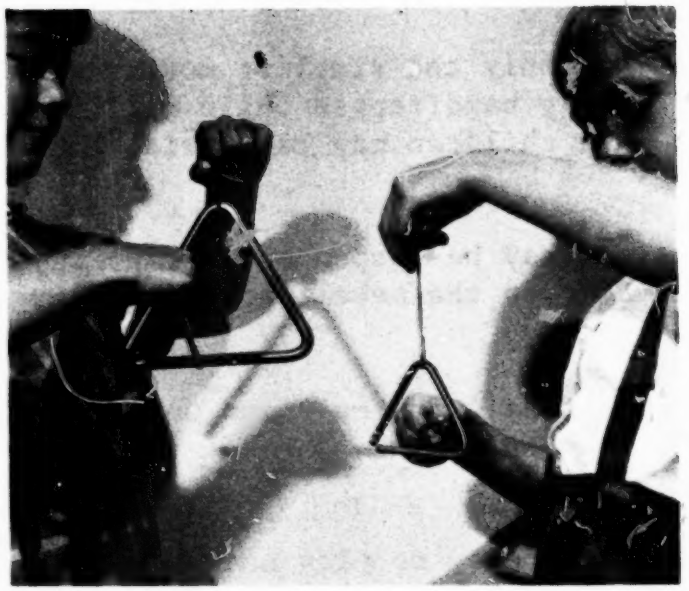
Easy

"The Bus." Singing On Our Way. OUR SINGING WORLD. p. 153
(recording: Ginn S A - "The Bus" from Singing On Our Way.
BR - 1684 "The Bus" from the album Songs for Children with Special Needs.)

"Song of Praire." Sing a Song of Holidays and Seasons. p. 42

"Maddalena." Music Near and Far. MUSIC FOR LIVING. p. 70
(recording: FR - 1008 "Maddalena" from Music Near and Far.)

TRIANGLE



A triangle has special appeal to most children. The clear high ring of the triangle as the child taps a gentle steady beat invariably brings a feeling of joy and well being. Very often the child smiles as he plays.

When used only in occasional selections, the triangle's resonant ring adds that high pitched touch which gives the song a certain satisfying finish.

A variety of sizes of triangles, each with a hand-hold for holding, each with a metal tapper is recommended for that special touch which an occasional song or rhythm might need.

Visually Handicapped

It is important for the blind child to tap the lower horizontal bar, keeping the tapper inside the triangle so there is no physical problem in timing his beat to the music.

Aurally Handicapped

The triangle's pitch falls in a very high register. Unless a child hears in this register, he will not be able to perceive its sound. The triangle produces a transitory ring which some children may be able to hear but which may be lost to many. The teacher will be able best to judge which individual child may have a satisfying and happy experience with the instrument.

TRIANGLE

Orthopedically Handicapped

One of the advantages of the triangle is that it requires only the simplist motion of the tapper to the bar in order to have a delightful ring. The physically handicapped child will find the best way he can tap the triangle with ease and satisfaction. Some children may tap inside the triangle and some children will tap on the outside.

If the child is able to use only the tapper, the triangle may be suspended in many ways such as from a shaped floor frame. A wooden handle may be added to the metal tapper so that it is easier for some children to hold.

The teacher will need to judge the effects of the high pitched ringing sound upon individual children.

Mentally Retarded - Educable Mentally Retarded

The Educable Mentally Retarded child will find the triangle easy to play and will be able to tap it at appropriate times in a song. Teachers will find that certain individual children will prefer the triangle over other instruments when given a choice. Two or three triangles at the most are all that are needed because of this distinct penetrating ring.

Mentally Retarded - Trainable Mentally Retarded

If the triangle is small in size and tapped lightly it can be a pleasure to certain Trainable Mentally Retarded children. The triangle may be used as a sound effect for particular stories or songs.

Simple

"Snowfall." Make Music With the Bells. p. 26

"The Big Bass Drum." Book Three. THIS IS MUSIC. p. 56

"The Merry Go Round." Book Four. THIS IS MUSIC. p. 45

"The Triangle." Kindergarten. BIRCHARD MUSIC SERIES. p. 97

Easy

"What Time Do You Get Up?" Book Two. BIRCHARD MUSIC SERIES. p. 26

SONG BELLS

Song bells are the delight of almost any child. With a hard rubber-tipped mallet he first explores the sound and then quickly picks out a tune.

As he plays, nothing comes between himself and the music he is making. Invariably he sings as he plays -- the more he plays, the more accurately he sings on pitch.

Sometimes he is a "song-starter" for the group. He does this by giving the pitch on the song bells. For 2-part singing he may play the second part (alto) or a descant (obligato) as the others sing.

The song bells should be chromatic (sharps and flats), accurately pitched to A-440. Because so many songs dip below middle C, it is essential that the chromatic song bell start two or three tones below middle C and should extend about two octaves above. The bars should be securely fastened to a sturdy frame. There should be a selection of mallets, each with a resilient handle and a head made of wood or hardrubber. Children are encouraged to hold the mallet lightly between fingers and thumb and let it "bounce" on the bar as they play.

Each bar should be plainly marked with its pitch name so children may read it easily.

<u>Visually Handicapped</u>

For the partially sighted child -- the bars of the song bells may need to be marked more obviously. Rubbing chalk lightly over the indented pitch letters helps the letters stand out more clearly.

For the blind child, middle-C marked with a small piece of masking tape or a dab of enamel, enables him to locate "C" by feel. The child may explore sound, he may be the song-starter, he may even play very simple tunes (i.e. "Hot Cross-Buns," "Twinkle-Twinkle Little Star.") He may play a repeated bell tone which will enrich a Christmas song, or other songs where the sound of a bell is appropriate.

SONG BELLS

Aurally Handicapped

It is imperative that the song bells used with children having hearing losses should be of the best quality. This means the metal or plastic bars are perfectly pitched and give a clear ring when played with a hard-tipped mallet.

This simple instrument has many features about it that make it extremely desirable to use with children having hearing losses. Any child may play it. It affords enough range of pitch that a child finds the tones he is able to hear. He may learn to match these tones with his voice either in a chant or a song. Through this he may develop a discrimination of pitch which may be useful to him in his speech. As he plays the song bells the child may also learn many rhythm patterns.

Each child's hearing impairment will determine the advisability of using this instrument. A child with a profound hearing loss may not be able to hear it, however as he sits with the group and sees someone tapping a rhythm pattern or a song he is seeing the rhythm he may not hear.

Orthopedically Handicapped

Song bells have many more elements/parts for the child to attend to than some of the other instruments. He is confronted with many bars each with a pitch name. Even though he may focus on only a few he still may be distracted by all the other bars especially if he is a neurolically handicapped child. The bars are comparatively narrow which requires some manual dexterity to tap the appropriate bar.

The teacher can best judge the ability of her physically handicapped children in their being able to respond to the physical characteristics of the instrument. For some children it will be an excellent motivation to use their bodies, for others it may be frustrating. In this event, resonator bells may be used with less frustration by such children.

It is understandable that a physically handicapped child may not be able to play the bells with the technique which is needed for a clear ringing tone, however this should not deter the child's use of the bells.

SONG BELLS

Mentally Retarded - Educable Mentally Retarded

The educable mentally retarded child will be able to play simple tunes of not more than three or four notes, or he may play a recurring note found within the song, or provide a sound effect for a song or story. The song bell is an excellent instrument to help develop auditory discrimination. A strong sweep of the mallet across the bells (glissando), from low to high, from high to low helps the child discover the wide variation of sound.

Mentally Retarded - Trainable Mentally Retarded

The song bells may be used with trainable mentally retarded children to help develop gross auditory discrimination skills. A colored chalk mark on a bar of the bells will help the child focus on a note which is in a certain way appropriate to a song or a story.

The song bells are especially valuable to a teacher if they are accurately pitched. They may be used as a "song starter," or as a simple accompaniment or sound effect.

SONG BELLS

Simple

"Hot Cross Buns." Make Music With the Bells. p. 11

"The Merry-Go-Round." Music Round the Town. TOGETHER WE SING. p. 98

"The Ladder." Book Two. MUSIC FOR YOUNG AMERICANS. p. 15

"My Little Ducklings." Music Round the Clock. TOGETHER WE SING. p. 29
(recording: TWS - 31 "My Little Ducklings" from Music Round the Clock.)

"Little Snail." Book One. BIRCHARD MUSIC SERIES. p. 126

Easy

"Twinkle, Twinkle, Little Star." Make Music With the Bells. p. 15

"Circus Clowns." Music Round the Town. TOGETHER WE SING. p. 64
(recording: TWS - 35 "Circus Clowns" from Music Round the Town.)

"The Mockingbird Song." Music Across Our Country TOGETHER WE SING. p. 140
(recording: TWS - 46 "The Mockingbird Song" from Music Across Our Country.)

"Ach du lieber Augustin." Music Round the Town. TOGETHER WE SING. p. 74
(recording: TWS - 36 "Ach du lieber Augustin" from Music Round the Town.)

SLEIGH BELLS

Sleigh bells seem to ring happiness. Invariably they have an instant appeal to every child. If various sizes of bells are combined, a very pleasing combination of tones may be heard.

Bells are an appropriate accompaniment for rhythms, folk dancing, or songs. Sometimes the bells are fastened to a bracelet - - either a fabric band or an elastic band which easily may be slipped over the wrist. They are sometimes fastened to one's shoe string or used as as necklace, a bracelet, or as an ankle band.

The size and quality of the metal of which the bells are made determine the quality of the tone. There is no problem in finding a wide selection of bells, especially at Christmas time.

There are many shapes, sizes and kinds of bells from all over the world. A string of brass bells from India may hang from the fire side; a harness of bells from the Scandinavian countries may be hung by the door; wooden camel bells are frequently found in a home in this country.

<u>Visually Handicapped</u>

The simple movement of the hands, feet or body provide all that is necessary to make the bell sound. The visually handicapped child will have no difficulty in playing the bells to a particular beat, and will develop a discrimination of when and how to play. The dance takes on more sparkle when bells are attached to the dancers.

A basket of assorted bells in the classroom helps the blind child appreciate the different shapes, sizes and tonal qualities of bells. Some are fastened to handles, some are strung from a rope or string, others are on a wrist or ankle band. These may be used as an accompaniment to rhythms, dance, or song or just exploring sound.

The bells in the classroom may help the blind child remember some of the things he has heard where he lives such as the music he hears at Christmas, the bell on the door as he goes in the bakery, the fire-engine bell, the church bell, the bell on the cat, the bells on the shoes of his playmates.

SLEIGH BELLS

Aurally Handicapped

There is such a large variety of sleigh bells, large and small, which range from a fairly low to high pitch. Recognizing that children will have hearing losses which vary, a teacher will be able to select bells which may fall within their hearing range.

Orthopedically Handicapped

The selection of bells should be carefully chosen in terms of their tiny tinkling tones instead of a loud clanging sound. Because they may be fastened to almost any part of the body the bells can be used in connection with many types of physical activity. To accomplish this the bells may be fastened to wrist bands, ankle bands, head bands, shoe laces, long necklaces, or jumping ropes.

Since bells are universally enjoyed, and since they are so easily "played," even the most orthopedically handicapped child will be able to use them in some way.

Mentally Retarded - Educable Mentally Retarded

Educable Mentally Retarded children will have many opportunities for using bells to enhance an activity, a song, or a rhythm. Since sleigh bells are difficult to keep silent in a child's hand, the teacher will need to be more permissive with children who are playing the sleigh bells. With an accented shake of the bells the child may come in on the beat of the song but he may also use a steday "jingle" as an accompaniment.

Mentally Retarded - Trainable Mentally Retarded

A steady "jingle" of the sleigh bells either as an accompaniment or just for the pleasure of the tinkling sound is within the ability of the Trainable Mentally Retarded child.

Simple

"The Cymbals." Music Through the Day. MUSIC FOR LIVING. p. 18

"Bye 'm Bye." Music In Our Town. MUSIC FOR LIVING. p. 29
(recording: JS - 312 "Bye 'm Bye" from Music In Our Town.)

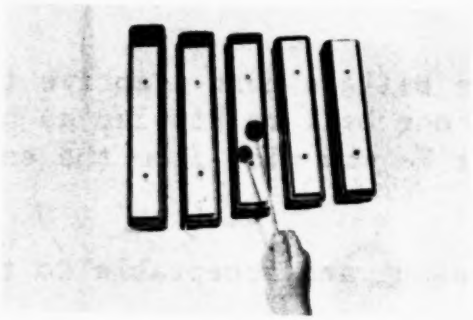
Easy

"The Bus." Singing On Our Way. OUR SINGING WORLD. p. 153
(recording: Ginn S A - "The Bus" from Singing On Our Way.
BR - 1684 "The Bus" from the album Songs for Children with Special Needs.)

"Song of Praire." Sing a Song of Holidays and Seasons. p. 42

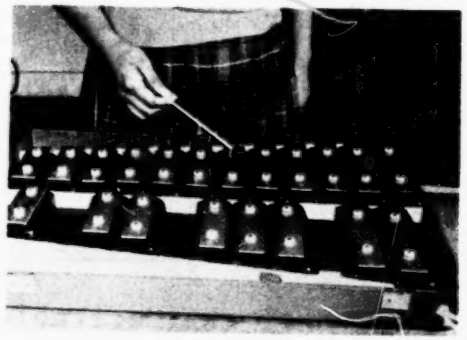
"Maddalena." Music Near and Far. MUSIC FOR LIVING. p. 70
(recording: FR - 1008 "Maddalena" from Music Near and Far.)

RESONATOR BELLS



Resonator bells with their vibrant resonating quality are a joy to play. Each bell with its own resonating box may be held and played by a child, or several bells may be arranged on a table for him to play. Eventually the entire chromatic scale may be placed before him for him to use.

Primary children may play one bell or several bells. Intermediate grade children may "build" chords to match autoharp chords, or play an accompaniment to their part-singing.



It is recommended that chromatic (sharps and flats) resonator bells be used, either metal or plastic, preferably the type that begins two or three notes below middle-C and extends up about two octaves. If the pitch names on the bars are not clear enough, chalk or a grease pencil may be used to make the etching stand out more.

Visually Handicapped

The partially sighted child should have no difficulty playing one or several of the resonator bells. However the music he reads may need to be printed on a large charts adequate for his vision.

Since the blind child is able to hold the resonator bell he is playing he will find it easy to tap it with the mallet. He may play a recurring note in the song, or he may play one note with others to make a chord accompaniment. He learns this either by ear, dictation, or reads braille.

Aurally Handicapped

Depending upon the nature of the hearing loss and the child's receptiveness of sound, the teacher will be the best judge of the ability of each child in his use of the resonator bell. With these children the bells may be used to help learn to discriminate pitch beginning with extreme highs and lows and gradually narrowing it down to smaller intervals of pitch. Or the resonator bells may be used to play a tune or the melody of a song the child sings. On these bells the song may be easily pitched within the hearing ability of the child. Another way of using the bells is to find the comfortable pitch of the child and tap out the rhythm of a chant or a sentence or a song.

RESONATOR BELLS

Orthopedically Handicapped

Since each bell is in its own resonating box this makes the resonator bells a most adaptive instrument to use with orthopedically handicapped children. The child may hold one bell on his lap as he taps a tone, or he may play two or three bells on the floor beside him, or he may play from the entire chromatic scale.

The soft vibrant tonal quality of the resonator bells is usually pleasing and acceptable to the children.

These tonal characteristics may be related to the child's attempts to improve the quality of his voice in speech, his use of high and low tones in his speech, and to improve the projection of his voice.

Mentally Retarded - Educable Mentally Retarded

One of the desirable characteristics of the resonator bells for Educable Mentally Retarded children is that they may be reduced in number to one bell and yet be highly satisfying to the child. In this way the instrument is less overwhelming to the abilities of some children. Some children may very easily manage one, two, or three bells at one time.

Mentally Retarded - Trainable Mentally Retarded

The soft resonator quality of the resonator bells is often appealing to the Trainable Mentally Retarded child. The teacher will find this mellow-toned instrument very desirable to use as an accompaniment to songs or rhythms or speech. From time to time individual children may play one bell.

RESONATOR BELLS

Simple

"London Bridge." Music 'Round the Clock. TOGETHER WE SING. p. 39

"Hot Cross Buns." Make Music With the Bells. p. 11

"The Merry-Go-Round." Music 'Round the Town. TOGETHER WE SING. p. 98

"The Ladder." Book Two. MUSIC FOR YOUNG AMERICANS. p. 15

"My Little Ducklings." Music 'Round the Clock. TOGETHER WE SING. p. 29
(recording: TWS - 31 "My Little Ducklings" from Music 'Round the Clock.)

Easy

"Twinkle, Twinkle, Little Star." Make Music With the Bells. p. 15

"Circus Clowns." Music 'Round the Town. TOGETHER WE SING. p. 64
(recording: TWS - 35 "Circus Clowns" from Music 'Round the Town.)

"The Mockingbird Song." Music Across Our Country. TOGETHER WE SING. p. 140
(recording: TWS - 46 "The Mockingbird Song" from Music Across Our Country.)

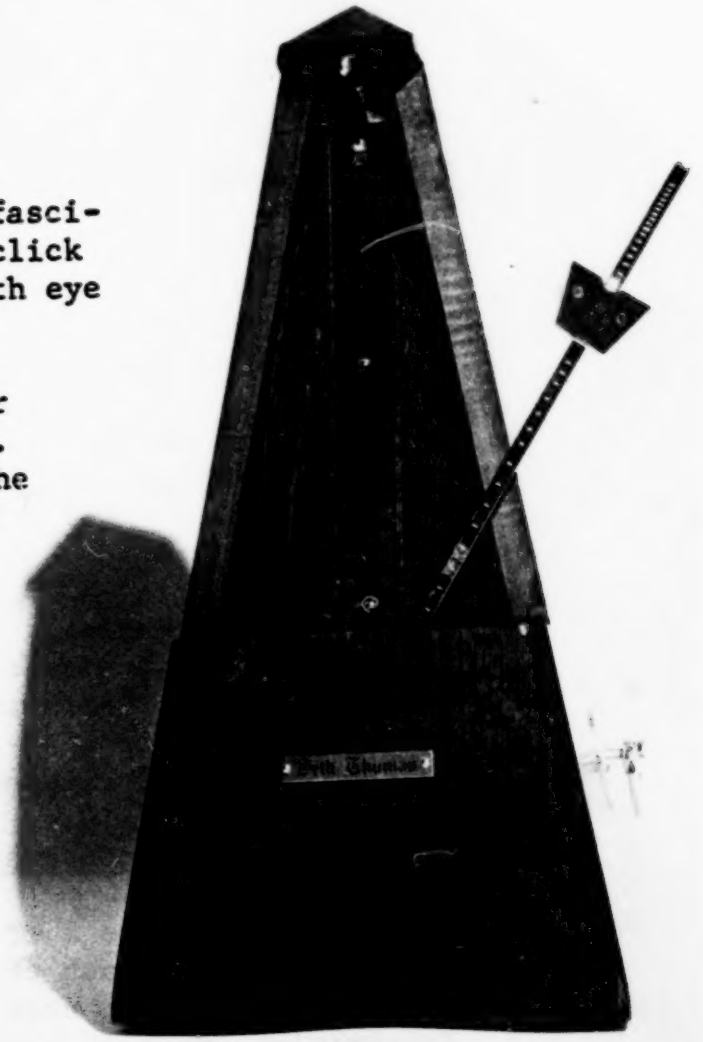
"Ach du lieber Augustin." Music 'Round the Town. TOGETHER WE SING. p. 74
(recording: TWS - 36 "Ach du lieber Augustin" from Music Round the Town.)

METRONOME

The metronome with its determined beat holds a deep fascination for children. With its steady click, click, click and its energetic swinging arm, the metronome has both eye and ear appeal.

First the child winds the key, next he sets the timer and then suddenly finds himself imitating the rhythm. He may prance around the room or clap his hands to the fairly fast beat, or he may move his body in time to a slow tempo. Frequent changes of the timer helps the child focus his attention to the change in the beat -- in turn he changes his bodily rhythmic response.

The appeal of this little instrument is the precision of its sturdy beat. Also one of its advantages is that the child watches and listens for the change in tempo.



METRONOME

Visually Handicapped

If sight permits, the child's eye and ear help him feel the tempo as he responds rhythmically. Frequent variations in the tempo challenge him to be alert to change his response. This may be the quick tapping of the wood-pecker, the slow ponderous walk of the elephant, or the swaying up and down motion of the swing in the schoolyard.

For the blind child his attention will be focused entirely upon his hearing the beat of the metronome. His bodily rhythm response will be much freer if he has a small roped-off area in which to move.*

Aurally Handicapped

Since a strong rhythmic response is absolutely essential to the deaf child, the metronome provides not only a visual clue to rhythm, but also gives a distinct click for those able to hear it.** First the child feels the rhythm in his body as he gallops, marches, or walks to the beat of the metronome. Gradually this strong feeling of bodily rhythm is transferred to a rhythm of speech as he learns to master the air of talking.

Orthopedically Handicapped

The teacher will be aware of her children's abilities to respond with bodily rhythms and she also will be aware of each child's response to fast or slow tempo. The metronome can be set for a slow tempo for those who need it, or a faster tempo for others. The teacher will realize that it is as frustrating for some children to attempt a very fast tempo as it is for others to respond to an exceedingly slow tempo.

The sharp clicking sound of the metronome may bother some children who may need to have other things arranged for them during the time the metronome is being used.

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*Muriel Dawley, Music Consultant Los Angeles County Superintendent of Schools Office, Workshop Demonstration, Santa Ana, California, October 1960.

**John Tracy Clinic for Children, West Adams Boulevard, Los Angeles, California.

Mentally Retarded - Educable Mentally Retarded

The metronome as an instrument may help children develop an understanding for the concepts of "fast" and "slow." They hear the slow sharp click and see the arm move slowly back and forth. With an adjustment of the timer they can hear and see a faster tempo.

If the metronome is used for bodily rhythms, all the children will not respond accurately to the beat. Some will respond more slowly and some will go faster. Great care should be followed not to require the children to imitate strictly the tempo being played.

Mentally Retarded - Trainable Mentally Retarded

The Trainable Mentally Retarded child will not gain as much in having a teacher use a metronome for bodily rhythms or for other purposes, as they will gain from other musical activities.

The Listening Post

The Listening Post brings an entire new world of sound to the child. With his favorite recording on the phonograph, and the matched earphones of high quality attached to his head, the music becomes a very part of his being. The vibrations of this high fidelity music permeate his ears, his sinuses, and the bony structure of his head. Control for each headset permits the listener to adjust the volume of music to his particular desire. Since the headsets cut off the ambient noises of the room, the child is off in his own world of music.

The Listening Post, a small control box with headsets, may be attached to any type of phonograph. This control box is a "booster" which assures the same high fidelity of the phonograph even with eight pair of matched earphones attached. It is imperative that a peak volume control for the control box is adjusted by the teacher so that no child receives a blast of sound beyond his tolerance. When the control box is attached to the phongraph, the regular speaker may be silenced. By this means music listening becomes a self-directed activity without disturbing the rest of the children in the room.

Since music is a socializing art, children enjoy sharing recordings with a few others -- each with his own pair of earphones. As they listen they relax, and they relax they hear more music, and the music takes on new meanings.*

More mature children often select abstract music. Less mature children usually select a song-story type music. Each satisfies his immediate need.

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*Schoepfle, Irene. "The Listening Post," California Journal of Elementary Education. May, 1956, page 223.

Picture. Permission granted by Corrine Stoner, Art Consultant, Orange County Schools, 1958

Visually Handicapped

Whenever it is possible for the child to manage this equipment, he should be encouraged to do so as early as possible. Depending upon the individual ability of the child the teacher may find that some children with very little help will easily learn to manage the equipment while other children may need quite extensive verbal instruction to use the equipment. Since these children are particularly sensitive to sound the volume control should be carefully regulated. The child will learn to identify the record he is wanting to hear, turn to the machine and set it going with its various knobs and controls. Hence he too finds a self-directed activity.

Aurally Handicapped

The special classes for children with hearing losses are equiped with excellent electronic amplification systems. Some of these may be adapted for a child or a small group of children to listen to recordings such as the Listening Post is used in other classrooms.

For the child with a hearing loss who is in a regular classroom, the Listening Post may be a very important avenue of sound and music. The child may be able to set aside his hearing aid and use the earphones exactly as his classmates do as they listen to the recording together.

Orthopedically Handicapped

The Listening Post is an excellent piece of equipment to have available to orthopedically handicapped children. It provides them with an opportunity to enjoy music without also hearing extraneous noises in the room. Another important feature for some children is the opportunity to watch the turn-table move round and round as they listen to the recording with their head-sets.

Teachers find the Listening Post meets the needs of many children many times. For the child who needs a quieting activity away from his group, the Listening Post may provide this. It also provides a valuable means for a group to be together sharing and enjoying the same thing. It provides a very comfortable group experience for the child.

LISTENING POST

Mentally Retarded - Educable Mentally Retarded

The Listening Post helps the child focus his attention on an experience with music or stories. Through this means, the child may have the repetitious listening experience he needs. Such experience may lead to his enjoyment of a wider variety of music and may also lead to an improvement of his listening skill both of which will help him further in his understanding of the world in which he lives.

Mentally Retarded - Trainable Mentally Retarded

The trainable mentally retarded child enjoys his own record-player. The Listening Post in a classroom provides an opportunity for the child to have an individual experience with a song or a story. It helps to provide a child or a small group with a self-directed activity while the rest of the group is doing other things. The repetitious experience of listening over and over again to music or stories is so essential for these children. By this means a child may become acquainted with wider variety of music.

Recordings

LE - 1001 Adventures in Music, Grade 2, Volume 1., Gladys Tipton, Editor. National Symphony Orchestra.

LE - 1002 Adventures in Music, Grade 3, Volume 1., Gladys Tipton, Editor. National Symphony Orchestra.

Idyllwild Records
Album S - 2009 ¡Cantemos Ninos! (Let's Sing, Children), The Krones, Editors.

MG - 50130 Music of Leroy Anderson, Volume 1 and 2., Frederick Fennell, Conductor

CL - 657 Songs of the West, Norman Luboff Choir

P - 8267 Songs of Stephen Foster, Roger Wagner Chorale

CAB - 4022 Magic of Music, Milton Cross, Narrator

BR - 1680 Sing a Song of Holidays and Seasons

MUSIC BOX

The Music Box with its gay tinkling tune has an instant appeal to all -- from infancy to adults. The precise rhythm and the constant repetition of the sparkling melody helps the child relax and rest. "The tone of the Music Box is unusual because the wave form of the sound waves are merely simple harmonic motion and free of overtones. This probably gives it the soothing quality and appeal to children.*

Part of the fascination for a three-year-old and older is watching the mechanical unit turn around and around and around as he listens to the music.

The Music Box which seems to play "just for me" is soothing and satisfying.satisfying. It is very comforting to a child to hold the music box close to his ear, let the music "run down," rewind the key, and hear the little tune again and again. Sometimes the entire class will keep very still in order to hear its favorite tune tinkling from the box.

Visually Handicapped

If the visually handicapped child has enough sight that he is able to see the unit of the music box turn, then he too will be fascinated with the mechanism that makes it work but he will enjoy listening to the little melody as it tinkles on and on.

The blind child will be especially intrigued with the little music box. He may hold it close to his ear and find great delight in the tune. He will also find particular satisfaction in turning the key to make the music play just for him. With careful instruction the blind child may even be given an opportunity to gently feel with his fingers the pins on the unit as it turns. This is possible by removing the small piece of glass which covers the unit. The unit should not be placed near the child's ear while the cover is removed because the hair may be caught in the gears. *

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*Ed Mikesell. "The Music Box in the Classroom," unpublished paper, 1960.

MUSIC BOX

Aurally Handicapped

Even though the child with a hearing loss may have some difficulty hearing the tune of the music box as it plays he still will enjoy watching the mechanism turn round and round. By setting the music box on a table the children may place their ears against the table which aids them hearing the low notes.*

Orthopedically Handicapped

Certainly the music box is an instrument which all orthopedically handicapped children will enjoy. Many will be able to wind the box for themselves. For the child who is unable to wind the box, it is important to place the music box close to him so he may see some moving part of the box, or the unit itself as the tune ticks away.

The precise, clear, tones of the music box may have great therapeutic value for many handicapped children. It may benefit a tired child, an over-stimulated child, or a lonely child. If the music box is too loud, it may be wrapped in a cloth. *

Mentally Retarded - Educable Mentally Retarded

The classroom should provide Educable Mentally Retarded children with many things which they may manipulate, listen to, and enjoy alone. "With the autoharp and listening post, the music box makes an ideal free-time item. Children like to watch the motion through the clear glass. They do not grow tired of the tune of their music box, but will actually grow attached to it. The tone of the music box has a particular charm and soothing effect."*

Mentally Retarded - Trainable Mentally Retarded

One of the important features of the music box for many of these children is that they will be able to manipulate the key and make the little box play a tune for them. The children will enjoy watching the unit turn as it plays and they will respond to the simple soothing melody which seems to be free from any shattering overtones.

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*Ibid

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P. 8267	Songs of Stephen Foster, Roger Wagner Chorale
CAB 4022	Magic of Music, Milton Cross, Narrator
BM-K	Kindergarten Book. MUSIC FOR YOUNG AMERICANS - Recording Artists selected by American Book Company
BM-2	Book Two. MUSIC FOR YOUNG AMERICANS - Recording Artists selected by American Book Company
BM-5	Book Five. MUSIC FOR YOUNG AMERICANS - Recording Artists selected by American Book Company